

**COLLEZIONE DI MUSICHE PER CHITARRA
DIRETTA DA ANGELO GILARDINO**

HENK BADINGS

12 PRELUDES
VOOR GITAAR
(I - VI)

Revisione e diteggiatura di
ANGELO GILARDINO



EDIZIONI MUSICALI *Berben* ANCONA - MILANO

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12 PRELUDES VOOR GITAAR

**Gecomponeerd in opdracht
v.d. Gemeente Amsterdam**

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I - INTRADA

Pesante $\text{♩} = \pm 48$
grandioso

f

CHH CI

CV

CV CV

CHH CI

CV CIV CHH CVIII CHH CVIII CX

CV CX CV CVIII CHH CV CV

CVII

CHH

[illegible]

II - INTERLUDIO

Con moto $\text{♩} = \pm 120$

poco f

am i a mi a m i p m i

mi m a m i m a i

CI

CIII

CIV

CII

CIV

CI

CII

CIV

CIII

This page contains ten staves of musical notation for guitar. The notation includes various musical symbols such as notes, rests, and accidentals, along with guitar-specific markings like fret numbers (0-4) and fingering numbers (1-4). The piece is divided into sections labeled with Roman numerals: CII, CVI, CIII, CIV, CIV, CVII, CX, CXI, CX, and CXI. The music is written in a key with one sharp (F#) and a common time signature. The final section is marked 'arm. XII'.

III - CANON

Lento ♩ = 60

p espr.

This page contains six staves of musical notation for a guitar piece. The notation is written in a key with one sharp (F#) and a 3/4 time signature. The first staff begins with a treble clef and a dynamic marking of *p espr.*. The music features various fingerings (1-4) and articulations (accents, slurs). The piece concludes with a double bar line and a final chord.

① ②

①

⑤

CI

③ ②

⑤ ④

CV

CV CIII CI

⑤

CVI CV CIII

④ VII ⑥ V ⑤ V

IV - YAYA

Vivace $\text{♩} = 144$ *sempre f, ma scuro*

* Kam register

The musical score consists of ten staves of music, each containing various musical notations and Roman numerals indicating specific measures or sections. The notation includes treble clefs, 16th notes, triplets, and fingerings. The key signature is one flat (B-flat) and the time signature is 16/8.

The staves are labeled with Roman numerals as follows:

- Staff 1: CI
- Staff 2: CI
- Staff 3: CII
- Staff 4: CV, CVIII
- Staff 5: CIII, CII, CV
- Staff 6: CIV, CVII, CVI, CIX, CVIII
- Staff 7: CVII
- Staff 8: CVI, CIX, CVIII, CVII, CX, CIX
- Staff 9: (Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4)

arm. XII

* CI CIV CVII CVI CIII

CIX CVI CIV

ff

arm.

arm.

arm.

decresc. poco a poco

p

* Il rigo inferiore riporta la versione originale.

V - TRICINIUM

11

Con moto ♩ = 120

p espr.

② CIV ④ ② CV ⑤

arm. XII ④ arm. XII ④ ② ① 3 0 3 0 3

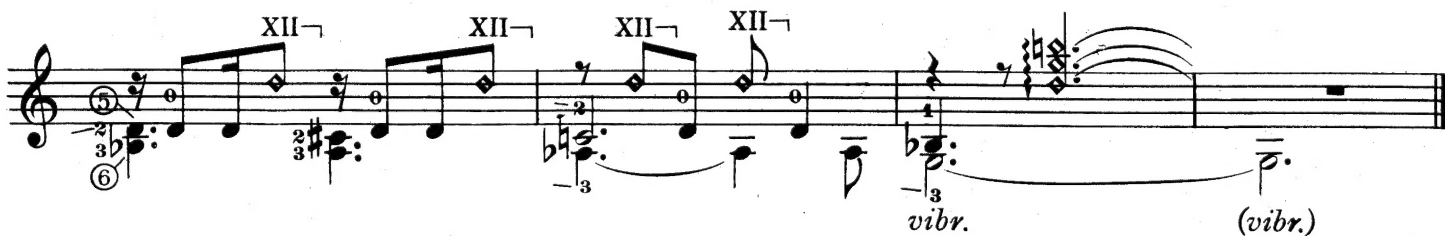
CVII CI

CIV CVII CI

CI ⑦

The musical score consists of seven staves of music, primarily in treble clef. The notation includes various guitar-specific techniques:

- Staff 1:** Features a triplet of eighth notes (fingering 3, 1, 0) and a triplet of sixteenth notes (fingering 4, 1, 4). A section labeled "CIII" begins with a triplet of eighth notes (fingering 4, 3, 2).
- Staff 2:** Contains several measures with slurs and fingering numbers (0, 3, 0, 1, 2, 4, 2, 1, 0, 1, 4, 4, 2, 1).
- Staff 3:** Includes a triplet of eighth notes (fingering 4, 3, 1) and a triplet of sixteenth notes (fingering 2, 1, 4). Circled numbers 5 and 6 are placed below the staff.
- Staff 4:** Starts with a piano (*p*) dynamic and a triplet of eighth notes (fingering 3, 4, 3). It features a long slur across several measures.
- Staff 5:** Includes a triplet of eighth notes (fingering 3, 2, 1) and a triplet of sixteenth notes (fingering 3, 1, 0).
- Staff 6:** Contains a triplet of eighth notes (fingering 3, 4, 2) and a triplet of sixteenth notes (fingering 0, 1, 3). A *cresc.* (crescendo) marking is present.
- Staff 7:** Features a triplet of eighth notes (fingering 3, 2, 1) and a triplet of sixteenth notes (fingering 3, 2, 1). It ends with a piano (*p*) dynamic and a triplet of eighth notes (fingering 4, 3, 2).



VI - UTOPIA *

Rubato $\text{♩} = \pm 100$ ($\text{♩} = 200$)

poco f

The musical score consists of six staves of music. The first staff begins with the tempo marking 'Rubato' and a metronome marking of $\text{♩} = \pm 100$ ($\text{♩} = 200$). The first two staves are marked 'poco f'. The music is written in a single melodic line on a treble clef staff. Fingerings are indicated by circled numbers 1 through 6. The notation includes various note values, including half notes, quarter notes, and eighth notes, as well as rests and slurs. The key signature is one sharp (F#). The score is divided into measures by vertical bar lines. The first staff has 10 measures, the second has 10 measures, the third has 10 measures, the fourth has 10 measures, the fifth has 10 measures, and the sixth has 10 measures. The music concludes with a final note on the sixth staff.

* Eseguire tutto il brano in armonici naturali: le note scritte ne indicano l'effetto; su ogni suono, è indicata la corda che lo produce.

The musical score is written on a single treble clef staff, divided into seven systems. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings indicated by circled numbers 1 through 6. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

COLLEZIONE DI MUSICHE CONTEMPORANEE PER CHITARRA DIRETTA DA ANGELO GILARDINO

ABSIL Jean

Concerto pour guitare et petit orchestre op. 155
Contrastes op. 143 (*pour deux guitares*)
Petit bestiaire op. 151
Sur un paravent chinois op. 147

AMBROSIUS Hermann

Impressionen

APIVOR Denis

Discanti op. 48
Seis canciones de Federico Garcia Lorca op. 8
(*for voice and guitar*)

ARNELL Richard

Barbara op. 120

BADINGS Henk

12 Preludes (*in due volumi*)

BAUMANN Herbert

Concerto italiano (*per chitarra e orchestra da camera*)
Toccata, Elegia e Danza

BERKELEY Lennox

Theme and variations

BETTINELLI Bruno

Improvvisazione

BURGHAEUSER Jarmil

Tesknice (*Canti dell'ansietà*)

CASTELNUOVO - TEDESCO Mario

Caprichos de Goya op. 195 (*in quattro quaderni*)
Concerto per due chitarre e orchestra op. 201
Passacaglia op. 180 (*Omaggio a Roncalli*)
Platero y yo para narrador y guitarra op. 190
(*in quattro volumi*)
The divan of Ion, Ezra, Moses (*per canto e chitarra*)
Variations plaisantes sur un petit air populaire op. 95

DESDERI Ettore

Toccata e fuga

DODGSON Stephen

Fantasy - Divisions

DUARTE John W.

Five quiet songs op. 37 (*for voice and guitar*)
Greek Suite op. 39 (*for two guitars*)
Prelude, Canto and Toccata op. 38
Suite antica
Suite piemontese op. 46
Variations on a French nursery song op. 32
(*for two guitars*)

EASTWOOD Thomas

Amphora

FARKAS Ferenc

Cinque canzoni dei trovatori (*per canto e chitarra*)
Six pièces brèves

FARQUHAR David

Ostinato, Capriccio ed Epilogo

FOX Victor

Prelude, Hymn, Allegro

FRANCO Johan

Four pieces
Suite of American folk songs
Three prayers

GARGIULO Terenzio

Toccata

GILARDINO Angelo

Abreuana

Canzone notturna

Estrellas para Estarellas

Kindheit su una poesia di G. Trakl

Trepidazioni per Thebit

GRIMM Friedrich Karl

Due pezzi op. 150

HAUG Hans

Alba

Concertino per chitarra e orchestra da camera

Fantasia (*per chitarra e pianoforte*)

Prélude, Tiento et Toccata

Preludio

KAUFMANN Armin

Rhapsodie op. 97

KERR Harrison

Variations on a theme from "The Tower of Kel"

LUMBY Herbert

Preludio e Capriccio op. 56

MARGOLA Franco

Leggenda

MEIER Jost

Trois reflets

ORREGO - SALAS Juan

Esquinas

PERALDO - BERT Nilo

Due improvvisi

READ Gardner

Canzone di notte op. 127

RODRIGO Joaquin

Elogio de la guitarra

ROSETTA Giuseppe

Canti della pianura

Canzoni dell'alta Italia

Mirage

Preludi per Gilardino

Preludio, Barcarola e Scherzo

Sei poemi brevi

Sonatina

Weissiana

RUIZ - PIPÓ Antonio

Cantos a la noche (*para voz y guitarra*)

Estancias

SANTÓRSOLA Guido

Cinco preludios (*staccati*)

Cuatro tientos

Sonata

Sonata n. 2 ("Hispanica")

Vals romantico

SAUGUET Henri

Trois préludes

STEVENS Bernard

Ballad ("The bramble briar") op. 45

STOKER Richard

Improvisation

TANSMAN Alexandre

Pezzo in modo antico

TORROBA Federico Moreno

Suite miniatura

WILSON Thomas

Three pieces

WISSMER Pierre

Barbaresque (*per due chitarre*)

Partita

Prestilagoyana (*per due chitarre*)